

HUCKLEBERRY FINN' ON SCREEN; OTHER PICTURE NOVELTIES



MISS MARGUERITE CLARK
in "EASY TO GET,"
RIALTO



MISS CARMEN PHILLIPS
in "THE GREAT AIR ROBBERY,"
BROADWAY



MISS CLARA KIMBALL YOUNG
in "THE FORBIDDEN WOMAN,"
CAPITOL

Mark Twain's Youthful Hero
Faithful to Best
Tradition.

WHEN William D. Taylor undertook the direction of the Paramount-Artcraft screen version of Mark Twain's greatest novel, "Huckleberry Finn," which will be at the Rivoli Theatre this week, he faced a difficult problem. Each of the millions who have read the classic of boy life has formed his own mental picture of him and Tom Sawyer and Aunt Polly and Jim and the other characters looked and acted, and it was Mr. Taylor's duty to present the living characters so that they would correspond to these mental portraits.

Fortunately the impressions of Huck and his friends, gathered from the descriptions by Mark Twain, have been supplemented and, in many cases, made permanent by the illustrations for the story by E. W. Kemble. In them Mr. Kemble has caught up the text and, in graphic form, has set forth the characters just as Mark Twain saw them. Huck, his tattered hat and ragged breeches; Tom Sawyer, with the lath sword of his rank as leader of the pirate gang; Miss Watson's slave, Jim; all of them live in Mr. Kemble's sketches as they do in the author's written pages.

Realizing this, Mr. Taylor chose his players—not one of them a star, but each of them a type—with the Kemble pictures in mind. In dressing them he constantly referred to an illustrated copy of "Huckleberry Finn," and in directing his action he invariably posed them in the illustrations.

Take, for instance, Huck's discovery of Jim in his hiding place on Jackson's Island. In the film the incident is an animated reproduction of the illustration of the episode. The arrival of the Duke and the King, carpet bags waving, with the dogs in pursuit; their rehearsal of the balcony scene from "Romeo and Juliet," Huck's escape from his drunken father; his arguments with King Solomon and the million wives—all of the best loved scenes in the book are presented just as Mark Twain wrote them and E. W. Kemble drew them.

To lovers of Huckleberry Finn the results it is hoped, will be satisfactory. They will be harder to please than the average motion picture audience, because they will know their story in minutest detail, and they will be on the watch for any divergence from it. Yet Mr. Taylor, working from the scenario by Julia Ivers Crawford, has sought to avoid offending them. He has preserved Mark Twain's story in its true spirit, and just as Kemble with his pen has supplemented the author's work, so Mr. Taylor has aided the written word by his sympathetic presentation of the well loved characters in animation on the screen. The usual comedy and selections by the orchestra from "La Gioconda," together with orchestral and solo numbers, complete the Rivoli bill.

Marshall Neilan's first independent production, "The River's End," will be shown at the Strand. It has been adapted from the story by James Oliver Curwood dealing with the Northwest mounted police. In the cast are Lewis Stone, Marjorie Daw, Jane Novak and J. Barney Sherry. A Christie comedy, "Monkey Shine," the symphonic production, "The Cricket on the Hearth," solo and a song quartet offering are other features.

Seeks Actress for Bride; Finds Some Too 'Dazzling'



MISS HELEN MONTAGU



MISS EDITH DAY



MISS EVA DUCK



MISS GLADYS MILLER

AS may be imagined, the reporters who write these pieces about the theatres are always glad of some legitimate opportunity to be behind the scenes, among the sparkling eyes of the actresses.

This time there was an unusually good excuse. An old friend of the writer called the other day, saying he had come to town with the set determination of marrying an actress and taking her back with him to his home town, where he is proprietor of a book shop of considerable consequence. He is a youngish middle-aged man.

"What actress—who?" he was asked.

"Any actress."

"Why an actress?"

"Because I have noticed that actresses on the stage never knock over any furniture or bric-a-brac. My sisters always are bumping into chairs or knocking over bric-a-brac in our home, which disturbs me when reading."

Although it was a busy day, we started out with him, not taking the affair very seriously and casting about for a nice crowd of actresses took him to "Irene" at the Vanderbilt Theatre. After the performance he was led behind the scenes.

He said he would not presume to ask Miss Edith Day to be his bride. "Entirely too dazzling," he said. "Her clothes would cost too much and she never would wait on the customers in the book store." He did not want to try and get Miss Day. While a very sensible young girl, she is one of the season's sensations on the stage and probably will be a star in straight plays within two or three years.

He asked a nice young brunette woman if she would marry him and she said she would consider it. Let him, she said, submit to her within five days a statement of his business assets and liabilities, certified by an expert accountant, and a receipt for payment of his income tax and insurance premiums and she would let him know.

"It's getting to be perfectly terrible," said this subterfuge, who had a pleasant smile and was highly educated, "the

VAUDEVILLE HOUSES ANNOUNCE CHANGES

Miss Bessie Clayton on Programme at Palace—Other Entertainers.

A VARIED programme ranging from elaborate performances and circus riding to the usual song offerings will be presented in the Palace Theatre this week.

Miss Bessie Clayton heads the bill, supported in her dancing act by Ellen and Eduardo Canino, Spanish artists; James Clemons, eccentric dancer; Joseph Ragan and Wilbert Dunn, Miss May Wirth and family, including Phil, riding comedian, will provide an equestrian feature. Irving and Jack Kaufman and Arthur Fields in songs; Whiting and Burt in their "Songsayings"; "The Love Shop," musical tabloid with Eddie Vogt and Harry and Grace Ellsworth; Dickson and Deagon; Nat Nazarro and company; George Austin Moore; Enos Frasers and Pariah and Peru round out the bill.

On the programmes at other vaudeville houses are:

RIVERSIDE—Willie Bard, English comedian; Miss Rose Coghlan and company in "Forget Me Not" and Talbot O'Farrell, Irish tenor.

COLONIAL—Leon Errol in "The Guest," comedy sketch; Wellington Cross, assisted by Ted Shapiro and Miss Nancy Bell; Miss Marion Saki and Mary Allen and Miss Rae Samuels.

EIGHTY-FIRST STREET—Roscoe Allen, supported by Midgie Miller and his jazz band; the screen version of "In Old Kentucky"; Franklyn Ardell in "The Wife Saver"; and Mr. and Mrs. Jimmie Barry in "The Rubs."

ROYAL—Miss Blossom Seeley, assisted by her jazz troupe; William Seabury's "Fringes" and Toto, clown.

ALHAMBRA—Harry Fox, assisted by the Misses Edythe Baker and Beatrice Curtis, in songs and dances; Mme. Marguerite Sylva in a song repertoire and Miss Loretta McDermott and Eddie Fox.

AMERICAN—Walter Law and company in his return to the stage in "On the Threshold"; Al Fields; the Ward Brothers and the military revue, with Eugene O'Brien in "His Wife's Money" as the photoplay.

Concerts will be given this afternoon and to-night in the Palace, the American, the Fifth Avenue, the Twenty-third Street, the Colonial, the Riverside, the Alhambra and the Royal theatres. Beginning this afternoon the Keith vaudeville circuit will institute a series of Sunday afternoon concerts in the Manhattan Opera House. This Sunday night concerts will repeat the mainline bills.

Party for Miss Crothers.

Mrs. Louis Closser Hale gave a party for Miss Rachel Crothers on last Sunday night at her home in Washington Square. Only writers were invited to meet the author, actress and producer. Among those present were Mrs. Tarkenton Baker, Miss Mary Kirkpatrick and Messrs. Owen Johnson, Harrison Rhodes, Sidney Harrison and Douglas Doty.

IN THEATRES IN BROOKLYN.

Arthur Hammerstein's musical show, "Huckle Finn," will be at the Majestic Theatre in Brooklyn this week, with a well chosen cast, presenting Rudolf Friml's music and Otto Harbach's book and lyrics.

Loew's Metropolitan will have Andrew Mack, Irish actor and singer, for his chief attraction. He will change his repertoire for the latter part of the week. Eddie Carr and company in "The Office Boy." Gene Hamilton and Bobby Van Horn will be other performers.

Miss Sophie Tucker and her Kings of Syncope, head the Orpheum's bill with Miss Anna Held, Jr., Will Oakland and Val and Ernie Stanton in other acts.

The Bushwick will have the Mosconi Brothers, assisted by their family, for the headlines, with Joe Cook and Glenn and Jenkins as sideliners.

The Strand Theatre offers Will Rogers in "Water, Water, Everywhere," and the usual supplementary numbers.

At the Star "Round the Town," with Felix Martin and I. B. Hamp will be the burlesque.

Burlesque at the Columbia.

"The Sightseers" company will occupy the Columbia Theatre with the two act burlesque called "Wait a Minute," written by William K. Wells, with music by Hal R. Dyson. Principals in the company are Gus Fay, Johnny Walker, Fred Holan, Richard Clay and Miss Kathryn Dickay.

Soldier Students' Revue.

The Comeback Club of Columbia University, an organization of students who were wounded in the service, will avail itself of offers of professional coaching in preparation for its "Come Back Revue," which will be presented at the Hotel Astor in the week of March 15. Miss Florence Walton will coach a dancing specialty and the stage directors will be supplied by the Winter Garden.

Dinner for Granville Barker.

Granville Barker will be the chief guest at the second annual dinner of the New York Drama League, to be held in the McAlpin Hotel on February 23. The league, which has expanded its work this year with performances for young people, lecture courses, a community drama bureau and other features, is undertaking to raise \$25,000 by means of associate and maintaining membership, to guarantee and expand the work for the future.

Will Aid Fidelity League.

Among the features of the entertainment to be presented to-night at the New Amsterdam Theatre by the Actors' Fidelity League will be some tableaux vivants in observance of Washington's Birthday, arranged by Livingston Platt. The groups will show episodes in the career of the first President, the birth of the flag and the composing of the national anthem. There will be a large orchestra and an ensemble of 150 singers.

More than twenty of the leading players will be featured in the programme, including Misses Billie Burke, Fay Bainter, Blanche Bates, Beanie McCoy-Davis and Ruth Chatterton, George M. Cohan, William Collier, Henry Miller, Otto Skinner and Ralph Hiza.

Extra Work Adds Pounds to Miss McKellar's Weight

Leading Woman of "The Storm" and "Beyond the Horizon" Explains It.



HELEN MacKELLAR

THE only actress now playing the feminine leads in two productions here simultaneously, Miss Helen MacKellar, is thriving on it as though it was a diet.

Miss MacKellar, who has the principal role in "The Storm" at the Forty-eighth Street Theatre regularly while doubling as leading woman at the special matinee performances of "Beyond the Horizon," which has moved to the Criterion, is not only adding to her artistic stature thereby, but she has actually gained weight from the increased mental exercise. She has annexed two pounds to her make up in the last two weeks.

"The people in George Broadhurst's office," Miss MacKellar confessed the other day in her dressing room in high glee, "keep saying to me in great concern, 'Helen, how do you feel?' And I really feel fine! I know it's perfectly shameless of me—I feel guilty at not giving away to a whopper. But I can't help it if I'm all right and standing the strain beautifully—for there isn't any strain."

Miss MacKellar looked it. There certainly wasn't any strain in viewing her. She appears the picture of health, just the sort of wholesome outdoor girl whom she is in "The Storm"—it is as if she brought the northern woods with her into her dressing room. Her eyes laugh and dance like the lights in her golden hair. Her tresses call to mind a waving field of fair grain—and look as prosperous.

Stimulant in Other Play.

"The other play, 'Beyond the Horizon,'" resumed Miss MacKellar, "is an actual stimulant to me, even though the character I portray is dreary, which no stimulant is supposed to be—or wasn't supposed to be. In 'The Storm' I have to get on my feet emotionally all the time, for if any of the principal characters let down the play would sag terribly. Repetition of that sort of thing, without any contrast, becomes wearing; you get in an emotional groove. After playing in 'Thought and Pledge' on the road two years I'm sure my first year in the part was much the better, because I wasn't constantly forced to think up some new way of putting life in a character that was becoming like an old dress and needed doing over."

"Now I feel braced by the variety of my roles, and after doing a special matinee of Eugene O'Neill's play I have my supper, and far from feeling any after effects, I'm a new person. I say to myself, 'Well, now I have a new problem to tackle, and it's another problem, for the girl in this play is all things—she has comedy, she has strong emotional moments, and the audience is back of her every instant.'"

"In the other play the girl passes through a greater range of ages, for in the beginning she's all ribbons, then she becomes a mother, and finally she's a living definition of drabness. I was afraid at first that the last act of the drabness might become negative, for there's a fine edge between positive drabness and mere negation in which the character is just deleted. But people have told me that that is the act when the part stands out most strongly—so I know I haven't smothered it in drabness."

"The character is utterly unsympathetic to the onlooker, and I never wanted it to be one that the audience would grow fond of. I think it's good discipline for an actress, when she's young, to take up unsympathetic parts and to learn how to project herself before the world in a part that goes against her own grain as well as that of the audience. Unquestionably it improves her technique—if you want to."

Difficult From Stock.

"Though I have to shift my personality from one role to the other, it's hardly the same as playing in stock, for there the roles never seem to blend to you, they're just handed out to you. The atmosphere of stock seems to be—well, the lines must be memorized, for the curtains has to go up at eight on Monday and come down at 11 o'clock, and everything must be crammed into that interval."

"The part in 'Beyond the Horizon' almost feels belongs to me, for I've talked over the atmosphere with Mr. O'Neill often and it seems as if I grew up with the character. In fact, John D. Williams is talking of putting on the piece at night, and I don't care for that, because it would mean letting go of one of my acquaintances. I'm like a child—I want my candy."

Miss MacKellar has no particular preference for any particular style of acting, only so long as the role gives her as much character in it to make it that of a person whose meeting. Her aim is to play each character with a different method, and not to go through a series of roles playing them all virtually the same "on her head," for that would make her straight parts, and she abhors such. After following Miss Emily Stevens on the road in "To-day" and also doing "The Unknown Purple" last season—both rather unsympathetic parts, but at least evening gown characters—she is still astonished that Messrs. Broadhurst and Williams should imagine she could play roles in which she let her hair down.

Whistler to Be Seen in Play.

Incidents in the life of James McNeill Whistler, the American artist whose work and personality attained worldwide fame, have been dramatized and will be presented by Oliver Morosco in the form of a play entitled "Whistler." It is a work of Miss Sarah J. Curry, a dramatist who is at present taking a course in drama at the University of Pennsylvania, and Mrs. Pauline M. Cavendish, who, under the pen name of Pauline Bradford Mackie, has written several novels, also a play, "The Moving House." The play will not appear here until next season.

Miss Herford in Comedy.

Miss Beatrice Herford is to be one of the chief members of the cast of "What's in a Name," a new musical comedy to be presented next month by John Murray Anderson and his associates, who invented "The Greenwich Village Follies."

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